

BARCELONA GALLERY WEEKEND 2020

DIE ECKE ARTE CONTEMPORÁNEO

MARIO NAVARRO

Biography

Mario Navarro (Santiago de Chile, 1970) is part of a group of artists who visit history worrying about certain political events with a poetic-aesthetic component that highlights and characterizes them, so it can be said that in the medium term they can be part of a scene that will be articulated late, because it takes time to be able to coin it.

A particular characteristic of Mario is the versatility with which he represents his work trying to escape from a recognizable language, which, we do not know if it is predefined by him, but at least this way he appears in front of the public. This again appears as original, since each work is new in every way and it is interesting that he is not looking for it. An ideal tool to understand this is his red book, which makes a monographic tour of his projects and explains his contribution to the scene.

[Mario Navarro en Die Ecke arte contemporáneo](#)

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Curriculum Vitae

Mario Navarro (1970, Santiago, Chile). He currently lives and works in Santiago, Chile.

Graduated in Art from the Art School of the Pontificia Universidad Católica de Chile. Since 1999 he is a professor at the Art School of the same university. In 2009 and 2010 he participated as a visiting professor at the Higher Institute for Fine Arts (Hisk), Gent, Belgium.

His personal projects include: Dying a Little (2020), bi-personal with Francisca García), Museum of Modern Art, Chiloé, Chile. Vapors, saliva and orange peels (2016), MAC Parque Forestal, Santiago. The Steam Machine (2016), bi-personal with Francisca García, Fundación Migliorisi, Asunción, Paraguay. Ass Brains (2016), Die Ecke Gallery, Santiago. The Invisible Materialist (2015), MAC Valdivia. The Cloud and the Medium (2015), Gabriela Mistral Gallery, Santiago. Red Laboratory (2013), Museum of Visual Arts, Santiago. The Magnetic Tree Pavilion (2009), Extension Center for the Council of Culture and the Arts, Valparaíso. The City of Coal (2008), Florencia Loewenthal Gallery, Santiago. Red Diamond (2007), Salvador Allende Solidarity Museum, Santiago. Not so, so yes (2006), Kunstraum Lakeside, Klagenfurt, Austria. 30 days with nothing (2003), in collaboration with Mairie de Paris and Center Récollets, Paris. Radio Ideal (2003), Metropolitan Gallery, Santiago.

He has recently participated in the group exhibitions: In the open air (2020), a public space project, Santiago, Chile. Great South: Chilean contemporary art. Sala Alcalá 31, Madrid. Love and Ethnology (2019), Haus der Kultur der Welt, Berlin. Festival of the Arts (2017), Valparaíso, Chile. Live Archive (2013), Paço das artes, Sao Paulo. Background Radiations (2013), Gabriela Mistral Gallery, Santiago. Cut & Mix: Cultural Appropriation and Artistic Affirmation (2011), iFa Galerie, Berlin - Stuttgart. Epilogue (2010), Zapopán Art Museum, Mexico. Dislocation (2010-2011), Museum of Solidarity Salvador Allende, Santiago and Kunstmuseum Bern. The absolute island (2009), Gallery d21, Santiago. Chili, l'envers du décor, Space Culturel Louis Vuitton, Paris. X Havana Biennial, Cuba (2008); Les Rencontres Internationales, Center George Pompidou, Paris (2009) and Centro de Arte Reina Sofía, Madrid (2006); XXVII São Paulo Biennial (2006), Brazil. IV Liverpool Biennial (2006), UK.

He has carried out the curatorial projects Love & Ethnology (2019) as co-curator, Haus der Kultur der Welt, Berlin. Suprasensibilities (2018), National Museum of Fine Arts, Santiago, Chile. Atemporal (2016), Macchina Gallery, PUC School of Art, Santiago, Chile. Infinito / infinitive (2014), YAP Constructo, Parque Araucano, Santiago, Chile. VII Mercosur Biennial (2007) as co-

curator, Porto Alegre, Brazil. Daniel Lopez Show (2007), Roebling Hall Gallery and Withe Box Gallery, New York. Transformer (2005), M100, Santiago, Chile.